AN INTRODUCTION TO BHĀṢĀ-GĪTA-SAṀGRAHA A NEW SOURCE OF VIDYĀPATI'S SONGS

BY

Shailendra Mohan Jha

'Bhāṣā-Gīta-Saṁgraha'[1], rather an anthology of vernacular songs, is a manuscript preserved in the 'Rāṣṭriya Abhilekhālaya', the National Archives of His Majesty's government of Nepal. Originally this collection of songs was in the personal library of Rājaguru Hemarāja Śarmā of Kathmandu. Nothing can be said as to wherefrom it came in the said library. When the National Library of Nepal was established, the entire collection of Rājaguru's library was sold out to it. Later on, from National Library, this MS of *BGS* along with other MSS was transferred to the National Archives of Nepal. There, in the accession Register, this new acquisition bears the serial No. as '*National Library MS No. 6961*.'[2] After the Nepal Palm Leaf MS,[3] mainly containing Vidyāpati's songs, this is the next one[4] discovered from Nepal source wherein, we get great many songs said to be those of Vidyāpati.

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1 Henceforth the abbreviation BGS has been used. Other abbreviations are—MS(S)=Manuscript (s); NPMS=Nepal Palm leaf Manuscript; KNP=Kaṁta-Nārāyaṇa-Padāvalī; TPMS=Taraunī Palm leaf Manuscript; RT=Rāgata-raṅgiṇī; RPMS=Rambhadrapur Palm leaf Manuscript; NG=Nagendranath Gupta's Vidyāpati Padāvali; Mitra—Mazumdar=Vidyāpati Padāvali, edited by Khagendranath Mitra and Dr. B. B. Mazumdar; VP=Vidyāpati Padāvali published by Bihar Raṣtra Bhaṣā Pariṣada, Patna.

2 The present writer is indebted to the members on the staff of the said Archives for furnishing with concerning informations and extending all possible help to go through the MS.

3 *NPMS* has several printed editions, viz :—Songs of Vidyāpati edited by Dr. Subhadra Jha; Vidyāpati Padāvali, Vol. I, published by Bihar Raṣtra Bhāṣā Pariṣada, Patna. Moreover the vast collection of songs of Vidyāpati edited by Mitra and Mazumdar also contains the same. Earlier Nagendranath Gupta had utilised this MS while compiling his magnum opus Vidyāpati Padāvali.

4 There are more MSS of vernacular songs in the National Archives of Nepal, through which a multitude of songs of Vidyāpati can be expected. Recently my Colleague Prof. L.K. Jha of C.M. College, Darbhanga has procured a copy of the MSS entitled 'नाना राग गीतम्' (Vide, catalogue I, Serial No. 391) written in Newari Script. In all about 25 poets are represented in this anthology, including about 29 songs of Vidyāpati. Out of these 29 songs there are 14

The MS of BGS is a complete one, written on hand made Nepal paper. It is in fairly 'tirhutā' or Maithilī script and from its very appearance, seems to be not less than 200 years old. It consists of 55 leaves, written on both sides except on pages one and fiftyfive, where only one side has been used for writing. In this way there are 108 written pages in the MS having five lines on each page, except on page six, where there are six lines. The size of each leaf is 9″ × 2½″. On the first blank page we find the name of the MS i.e. BGS superscribed in Devanāgarī character.

It will not be out of place to mention here that there are two more MSS. having the same titles, 'Bhāṣā-gīta-saṁgraha'' [5] preserved in the National Archives of Nepal. Both of them are on country made paper bearing catalogue nos. 6958 & 6909. The first one is written in Devanāgarī script while the second bears Newārī character. The two MSS are non-identical to each other and the present one that of BGS stands quite different and distinct from both of them.

In this context we have to take into consideration, the MS which was brought to the notice of the literary world, under the banner of

such songs which are coming to us for the first time. However, one of these songs also occurs in *BGS*.

Again there is another MS in the said Archives naming 'राग भजन संग्रह' (Vide catalogue I, Serial No. 379) a copy of which is in the possession of the present writer. It is mainly a collection of songs credited to Jagajjyotirmalla. Out of 52 songs, 35 belong to him. The rest 17 songs are of nine different poets including Vidyāpati, whose two songs so far unpublished are here. One of them is identical to a song in *BGS*.

Further the drama *'Hara-Gaurī-Vivāha'* may be treated as a new source of vernacular songs. Besides many literary works passing in the name of Jagajjyotirmalla, the said drama is also ascribed to his authorship. Excepting the songs of the author there are 22 songs of 11 different poets including Vidyāpati interspered in the work. Out of the seven songs credited to Vidyāpati four songs are such which never before came in light through other sources. Although often referred to the MS of *'Hara-Gaurī-Vivāha'* was rather untraceable until it was noticed in the catalogue of Cambridge University Library (Additional Mss. No. 1695). A microfilm copy of the same has been procured from there by thd Principal, C. M. College, Darbhanga for the College Library. My former pupil and now colleague Prof. Ramdeva Jha had read it and edited the same which is likely to come out in near future.

5 Dr. Jaikant Mishra in his book, 'A History of Maithili Literature (Vol. I, Page 195, Allahabad 1949) has mentioned two sets of *Bhāṣā-Gīta MS.* It is still to be ascertained whether these two collections are the same as MSS nos. 6958 &6959, stated above.

'Kaṁsa-nārāyaṇa-padāvalī'[6] by Dr. J. K. Mishra in his book 'A History of Maithili literature'. The learned scholar has referred to this MS being an anthology of 146 songs of about 24 poets including Vidyāpati. It has been said to be preserved in the Library of Rājaguru Hemarāja Śarmā of Nepal. The description of the MS which Dr. Mishra has given, although meagre, strikes a similarity with that of the Ms of *BGS*. A closer examination of *BGS* and comparison of the same with the scanty references, frequently quoted from the said *KNP* by Dr. Mishra, in his above mentioned work, leave no doubt that both the names stand for a single MS. The MS of *BGS*, as it is being described, was originally in the possession of Rājaguru's library and Dr. Mishra must have seen the same.

Why Dr. Mishra named the MS as *KNP* without having any reference to this name in the MS, is a matter to be examined. The last song i.e. No. 146 of this *BGS* is a composition of poet Govinda, a court-poet of Kaṁsanārāyaṇa, the last ruler of the Oinwar dynasty of Mithilā. Every quatrain of this song has been rendered into Sanskrit as well. The last quatrain along with its Sanskrit rendering runs thus—

धनि धैरज कर गोविन्द भास ।
सायर सयन तुसार तरास ॥
कंसनरायन भूपति जान ।
सोरमपति अति गुनक निधान ॥

धैर्यं कुरु प्रेयसि माघवस्य, का शीत-भीतिः स्वपतः समुद्रे ।
श्री कंसनारायण भूमिभर्त्ता वेत्तास्य गोविन्द सुभाषितस्य ॥

The 'कंसनारायण भूमिभर्त्ता' of this *śloka* might have induced Dr. Mishra to recognise the MS as a popular collection of songs at the time of Kaṁsanārāyaṇa. But this does not seem to be an adequately reasonable ground to deserve this title. The time of Kaṁsanārāyaṇa as it is said, was obout 1496 A. D.[7], while in this anthology we also get songs of Siddhinarasiṁhamalla, who ruled over Patan (Nepal) during 1620-1661 A. D.[8], and many other poets who were certainly of the later period.

Thus it is quite evident that the MS had no title prior to its discovery by Dr. J. K. Mishra in the library of Rājguru Hemarāj Śarmā. The title BGS by which the MS is now being called seems to be an after innovation. It is almost obvious from the very first look at the MS that

6 Vide, Vol. I, p. 195.
7 *Ibid.*, p. 220.
8 Vide Medieval Nepal Part II by D. R. Regmi (Calcutta 1966) p. 268.

the present title has been superscribed by someone in Devanāgarī script[9] on the first blank page only to give a common name to this unnamed anthology of vernacular songs. Any how, the title *BGS* seems to be apt and appropriate.

As the work under review is an anthology of songs of different poet, the question of its authorship does not arise. However, in the catalogue of the National Archives of Nepal, the name Govinda has been stated to be that of the author of the present work. This wrong notion, as in the case of naming the MS as *KNP* must have been formed on the assumption of the appearance of the name of Govinda in the ending of the last song of the MS i.e. No. 146; otherwise no name of a compiler or the date of compilation is to be found anywhere in the MS.

Still there are materials enongh in the MS by which we may try to find out the approximate, if not the exact date of the compilation. In the MS there are seven songs clearly stating the same to be of Siddhinarsiṁhamalla,[10] the ruler of Patan. In one of his songs the bhanitā or poet's name does not find place. But the compiler has made a note of his own, as 'श्री सिद्धिनरसिंहमल्ल देवानाम्',[11] thus ascribing the song to the said ruler. 'श्री' as an honorific prefix is often used with the names of eminent persons, when alive. Thus we may assume the MS having been compiled during the life time of the aforesaid king. The distinctive use of 'देवानाम्' as plural unlike 'विद्यापतेः',[12] 'भिखारी मिश्र-कविराजस्य'[13] etc. at other places confirm the very assumption that the compiler was conscious enough to dedicate his heart-felt reverence to the living poet-king, a patron and propagater of Maithilī poetry and music, whose court so to say, presented a glittering galaxy of scholars, who illumined the age by their sparkling genius in all fields of learning and art. As such, we can fairly fix the time of compilation in the first half of the seventeenth century.

It appears that the MS was prepared at the instance of Siddhinarsiṁhamalla himself, by someone attached to his court. The most remar-

9 In *NPMS* as well, the name of the MS has been superscribed as *"Vidyāpati ko Gita"*. This superscription is in the Devanāgarī script and in the Nepali language.

10 Songs nos. 19, 20, 21, 22, 23, 24 & 26. These songs have been compiled by the present writer along with an Introduction depicting the life of the king and literary activities of the day in book form entitled *'Siddhinarsiṁhamalla'* published by Pustaka Kendra, Darbhanga, (1969).

11 In song no. 26.

12 In song no. 80 and six other songs.

13 In song no. 85.

kable evidence is the fact that Jagajjyotirmalla (1613-1637 A. D.)[14] and Pratāpamalla (1641-1674 A. D.),[15] the contemporary rulers of Bhaktapur and Kathmandu respectively, and their court-poet Vaṁśamaṇi find no place herein. King Jagajjyotirmalla has the rare distinction of patronising Sanskrit as well as vernaculars. A large number of songs and verses as well as three or more vernacular dramas, original and translated works on music, commentaries and essays go to his credit. Among his dramas, '*Kuñjavihārīnāṭaka*' & '*Haragaurīvivāha*' are well known.[16] His court-poet a Maithil scholar Vaṁsamaṇi Jhā has the credit of writing a drama '*Muditakuvalayāsva*' and numerous songs.[17] We find this Vaṁsamaṇi afterwards in the court of Pratāpamalla, where, on the occassion of 'Tulāpuruṣadāna' of the said king in 1577 of Śaka era (1655 A. D.) he produced a drama of the name '*Gītadigambara*'.[18] Pratāpamalla was himself called '*Kavīndra*', a king among poets and a large number of literary compositions pass in his name.[19] As such, their exclusion in the present anthology is rather conspicuous and may be attributed to the competitive outlook that prevailed in the domain of literary pursuits among the three branches of contemporary rulers.

As already stated the MS is unsigned. The very perusal suggests the work to be an original one, not prepared by any copyist. The complete MS seems to be written by a single hand, quite fair and legible. The scribe justifies himself to be a well-read person having profound knowlede of Sanskrit. Thus taking other MSS of Maithilī songs into consideration, readings herein are comparatively correct. One instance may be refered to. We find one identical song in *NPMS* (song No-17)[20] as well as in *BGS* (song No. 74). There is a doubtful reading in the former which has been differently read by the editors of the *NPMS* as 'जनि वन पसेर लहरी' (S. Jhā), 'जनि वन पइसल हरी' (N. G.) 'जनि वन पसरेल हरी' (Mitra and Mazumdar). All of them are incapable of suggesting an acceptable meaning. Needless to say, the very reading is incorrect and we have its correct form here in *BGS* as 'जनि दिढ़ पासान रेह री' meaning thereby 'as permanent as a streak on stone' and thus rendering a meaning appropriate, nay exact. Still the MS cannot acclaim to be free from

14 Vide, Medieval Nepal II, p. 215.

15 *Ibid.*, p. 64.

16 Vide, *Vidyāpatigoṣṭhī* by Dr. Sukumar Sen, Hindi Translation by Dr. S. M. Jha (Laheriasarai 1966), pp. 63-4.

17 *Ibid.*, p. 64.

18 *Ibid.*, p. 65.

19 *Ibid.*, pp. 64-5.

20 Number of songs from *NPMS* are based on numbers as indicated in *VP* I.

errors, which may be due to oversight while writing. In the song No. 55 appearing with the *bhanithā* of Govind, there is a couplet—

नयन नलिन काजरेँ अनुरञ्जल भङ्ग् र भौंह विभङ्गे ।
चकित चकोर जोड़ बिहि बाँधल केवल काजर पासे ॥

Wherein, beside the irregular rhyming, the meaning too stands confused. Actually the use like 'भङ्ग् र भौंह विभङ्गे' has no sensible meaning behind. However we find the same song from Bengal source where it has been ascribed to Vidyāpati.[21] The correct from if not the genuine, of the above couplet is found there as under—

नयन नलिन दओ अञ्जने रञ्जइ भौंह विभंग विलासा ।
चकित चकोर-जोर विधि बान्धल केवल काजर पासा ॥

And in the same way in song No. 118, attributed to Vidyāpati, we find a line 'अधरक जोति अरुन नहि छड़ले....' etc. In order to convey appropriate meaning it should have been 'अरुनक जोति अधर नहि छड़ले......' etc. and this reading is also supported by identical songs available through other sources.[22]

A few more instances can be cited likewise but we have no doubt that the compiler is conversant with Maithilī verse and has a deep understanding in music. The selection of pieces for compilation as well as the *Rāga's* mentioned therewith prove the same. One remarkable feature of the MS is the notes, which the compiler has put here and there simplifying meanings of complicated words. While giving these notes, the compiler seems to have no other aim but to provide an easier approach to the understanding of the contents of the work to readers, particularly the king for whom we think the anthology must have been compiled

The MS of BGS contains altogether 146 songs. One song (No. 16) has been repeated (as in No. 99) with slight variations. As such, there are only 145 songs in all. The exact number of poets, whose lyrics the MS consists of, cannot be ascertained. Many lyrics lack *bhanitās* and no indication on the part of the compiler is available assigning them to individual poets. However, some of these unassigned songs find their places in other MSS and on the basis of which they may be attributed to respective poets. Again there are songs in the present MS bearing only epithets and prerogatives. Unless convincing evidence is there to support, it cannot be said as to who is the person or persons whom these epithets refer to in the present anthology. Taking all points into consideration, an index of poets finding place in the MS can be made out accordingly.

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21 Vide Mitra and Mazumdar, song No. 629.

22 *Ibid.*, No. 391 & *VP* II (Taraunī Portion), No. 119.

Vidyāpati (68), Catura Caturbhuja (11),[23] Govinda (12), Siddhinarsiṁhamalla (7), Daśāvadhāna (4), Lakhiminātha-Kaṁsanārayaṇa (3), Kavirāj Bhikhārī Miśra (2), Kāśīnātha (1), Gajasiṁha (1), Gopīnātha (1), Amṛtakara (2), Sadānanda (1), Bhīṣma (1), Malladeva (1), Bhagīratha (1), Śaṁkara (1), Bhaveśa (1), Rāmanātha (1), Bharatakavi (1), Vīranārāyaṇa (1), Kaviśekhara (1), Nṛpasimha (1), Kavikumudī (1) and Yaśodhara (1).[24]

Besides there are fifteen songs which cannot be identified as to whom they belong.

The compiler has made no clear cut distinction between one poet and the other while setting songs and they run in a disordery fashion. In the same way we find no attempt at classifying them according to the subject-matter. The most distinguishing characteristic of these songs, however, is their lyrical from, meant to be sung. Nevertheless "one of greatest difficulties in presenting a classification of the chief lyrical forms is the tendencey of mixing up folk forms with literary forms of Maithilī poetry. Often it becomes impossible to say if a particular form is not at the same time responsible for folk poems."[25] But even then, a working classification may be attempted.

One remarkable variety is of such songs as basically constitute body-parts of different dramas and can be fully interpreted only in the light of appropriate context, with reference to plots in respective dramas. There are five such songs, evidently been taken from dramatic works. One song (No. 65) which belongs to Gajasiṁha relates to lamentation of a hero for his fair-limbed (वरतनु), beloved, although nothing can be exactly said as to which drama it has been extracted from. However, two songs (Nos. 87 & 93) by Amṛtakara, definitely form part of the drama, *Ratnāwalī*, which he might have written following the original Sanskrit text of Śrī Harṣa.[26] Likewise the song (No. 113) of Bhiṣma, which also occurs in *Rāgataraṅgiṇī*,[27] expresses the deep anguish of *Purūravā* after the disappearance of Urvśaī as described in the fourth act of *Vikramorvaśī* of Kālidāsa. We have one more song of Bhiṣma in

23 For details on Chatura-Chaturbhuja, see present writer's book, '*Chatura-chaturbhuja evaṁ Gīta Saptadaśī*', Mithilā Prakaśana, Laheriasarai (1969).

24 Figures in brackets indicate total no. of songs by each poet.

25 Vide A History of Maithili Literature, Vol. I, p. 77.

26 For more flashes on *Amṛtakara* as a dramatist, see the present writer's article '*Amṛtakara a dramatist and his patron*' published in the Journal of the Ganganath Jha Research Institute, Allahabad, Vol. XXV, Parts 1-4.

27 Vide *RT*, pp. 57-8

Rāgataraṅgiṇī[28] related to the said drama and as such an inference may be drawn, that the said poet would have written a drama based on the story of 'Urvaśī-Purūravā. Again the song (No. 115) by Navakavirāja, son of Yaśodā Devī and Madhushūdana, which he has very consciously referred to, stands as a benedictory verse of '*Kṛṣṇa caritra nāṭakam*' a MS presrved in the National Archives of Nepal.[29]

Further there are devotional songs, three (Nos. 66, 67 and 127) to be classified as *Maheśavāṇī*, songs in praise of Śiva; and one (No. 120) which is in Sanskrit a commendation to Śakti. Moreover, there are three songs which form part of a folk music generally known as '*Laganī*' two (Nos. 131 and 132) associated with grinding and one (No. 49) with swinging. One song (No. 52) is a riddle and four songs (Nos. 79, 108, 123 and 134) constitute another type of folk music known as '*Goālarī*' having a theme generally connected with the sports and youthful pranks of Kṛṣṇa in the company of Gopīs.

The rest 127 songs may be treated as love songs as they mainly constituted beautiful descriptions of heroine, her dalliance, her union and separation from the lover. Almost in all cases, we have a qualified indication of Kṛṣṇa being the youthful hero or lover and Rādhā, his love consort. As such, these songs are closely allied to the Rādhā-Kṛṣṇā episode as laid down in '*Bhāgavata*' and other scriptures. Nevertheless, following a religious theme, the poets have shown more secular vision than sectarian views; more aesthetic sense than philosophical outlook. The songs well nigh, represent the traditional amorous motives and consequently may be placed under the catagories of *Pūrvarāga* (dawn of love from seeing, or hearing of, each other), *Dautya* (message), *Abhisāra* (love-tryst), *Sambhog* (union), *Māna* (anger), *Virah* (separtion) and such others as have been enumerated in poetics.

The MS of *BGS* is a unique one in the sense that it represents the glorious chain of Maithilī lyrics that the great poet Vidyāpati set forth. There is a long range of poets, from Mithilā as well as from Nepal, who have shown a desire to emulate this great poet in their compositions, in respect of medium, thought-content, style and diction. The profession was so zealously and vigorously taken up, cultivated and developed that we find an endless series of songs that followed based on the love of Rādhā & Kṛṣṇa, on Śiva & Śakti, sometimes secular and sometimes devotional. Some of the followers have some attractive features but some of them have little to say and on the whole are content to echo the senti-

28 *Ibid.*, pp. 42-3.

29 Vide. The Catalogue Part III, p. 12.

ments and music of their great master. As a matter of fact, the very source of impulse and influence is very much in evidence and the poets, contemporaries as well as successors, whose songs form part of the MS, may be regarded as initiated in the Vidyāpati school of Maithilī poetry.

In fine, the *BGS* is a rich document of experiments and achieve-ments in realm of literary activities of the day besides a fertile source of determination of the age of many otherwise little or unknown poets. Its other great importance one can ill afford to ignore. It stands out as a positive help in building up a chronological history of Maithilī literature, encompassing the contribution of Nepal to its enrichment and growth.

II

The present monograph has been exclusively confined to Vidyāpati. The very aim here is to discuss the importance of the *BGS* as a new source of Vidyāpati's songs. As mentioned earlier we have 68 songs here, that can be ascribed to the said poet. Of these 30 songs are complete, along with their *bhanitās* having the name of the poet. Among these thirty songs in five we find the name of Śivasiṁha alongwith his chief queen Lakhimā, in five the name of Śivasiṁha alone[30] and in one the name of Devsiṁha and his queen Hāsini Devi. There are twentytwo songs wherein, the concluding couplets have been completely left out mentioning only 'Vidyāpati' or 'Bhana Vidyāpati'. Of the remaining, in six songs the poet's name does not find place, although the compiler has given his notes quite apart from the song as '*Vidyāpateḥ*', thus ascri-bing them to Vidyāpati. Again in one song we find 'Abhinava Jayadeva' and in another '*Kaṇṭhahāra*'. These epithets leave no doubt that they stand for Vidyāpati, particularly when the name of Śivasiṁha occurs in both of them, in one alongwith Lakhimā. The rest eight songs are un-named. However, from other sources like *RT*, *NPMS*, *TPMS* etc. we are convinced to accept them to be those of Vidyāpati.

In these sixty-eight songs, one song (No. 31) has also been included, which we also find in *RT* (Page 77), being ascribed to Kaṁsanārāyaṇa. But one song (No. 121) which has been attributed to Nṛpsiṁha in the present MS has been excluded although it has been said to be that of Vidyāpati in *NPMS* (Song No. 262). Likewise, one more song (No. 55)

30 In one of these songs the name of Devasiṁha also occurs, wherein Śivasiṁha has been eulogised as 'son of Devasiṁha, endowed with all qualities' and in one song only 'Rūpanarāyaṇa' the epithet of the king has been referred to.

which is found in *BGS* with the *bhanitā* of Govinda, has not been taken into consideration although the same is available to us through Bengal source in the name of Vidyāpati. In the same way one song (No. 85) pertaining to 'Bhikhāri Miśra Kavirājasya' here, but attributed to Vidyāpati in *NPMS* (Song No. 84) as well as in *TPMS* (Song No. 129) has been left out.

Again we find a song (No. 2) in *BGS* having the *bhanitā* of 'Kaviśekhara', wherein the poet refers to his patron 'Nāsir Sāha' eulogising him with an adjective like Pañcagauḍeśwara. That Vidyāpati was called '*Kaviśekhara*', we have not the least doubt. He is so referred to, by *Locana* and also in the copper plete grant. But there were other Kaviśekharas too, especially one in Bengal[31]. As such, the above song cannot be ascribed to Vidyāpati unless we identify 'Nāsir Sāha' about whom these exists divergent views among scholars[32].

Out of the sixty-eight songs credited to Vidyāpati, fortytwo are already available to us from other sources. However, they do not forfeit their importance. An index of such songs and their location in other repositories may yield a great deal of exact and useful information for the students interested in Vidyāpati's poetic literature.

Song Nos.	*First Lines of tke Songs*	*Location in other Sources*[33]
3	गमन दिवस सञो दिन लेखि लेखी	RT (Pages 71-72)
4	लोचन नीर तटनि निरभाने	TPMS (Song No. 208)
13	मुख मनोहर अधर रङ्गे	TPMS (No. 1)
15	वसन्त रजनि सङ्गे	TPMS (No. 200)
17	सामर पुरुषा मभु घर पाँहोन	TPMS (No. 173)
18	रामा अधिक चङ्गिम भेल	TPMS (No. 37)
28	अरुण नयन घूमें घुमाएल	TPMS (No. 82), NPMS (No. 160)
30	सहजहि आनन सुन्दर रे	TPMS (No. 13), NPMS (No. 74)
31	तनु सुकुमार पयोधर गोरा	RT (Page 77)
32	हरष सहित हेरलन्हि मुख काँति	TPMS (No. 223), NPMS (No. 39)
33	त्रिवलि तरङ्गिनि पुर दुर्गम जनि	NPMS (No. 228)
37	जेहे लता लहु लाए कन्हाइ	TPMS (No. 193)
38	से भल जे बरु बसए विदेस	TPMS (No. 157)

31 Vide, *Vidyāpatigoṣṭhī* (Hindi Edition), p. 41.

32 Vide, Mitra and Mazumdar, pp. 25-6.

33 The song nos. from *NPMS* & *TPMS* are based on their nos. as given in *VP* I & II respectively.

39	अलप वयस मोरि कान्ह तरुणा	NG (VP-Basumati Edition) Page 47
42	सखि आरे नव यौवन अभिरामा	TPMS (No. 2) RT (Pages 85-6)
43	अबला अंसुक बाँलभु लेला	TPMS (No. 48), RT (Page 59)
44	प्रथम जौवन नव गरुअ मनोभव	TPMS (No. 92)
45	रामा अइलिहे पिआ बिरसाइ	RT (Page 97)
52	विस वसु पावे हरल पति मोर	NG (No. 20-Riddle)
54	देखलि दूषलि रूषलि भूषलि	TPMS (VP II appendix, Page 498)
58	प्रथमहि रङ्ग रभस उपजाए	TPMS (No. 216), NPMS (No. 166)
61	दूरहि रहिअ करिअ मन आने	NG (No. 334)
64	बेरा एक जिव राष कन्हाइ	TPMS (No. 52)[34]
68	वदन सोहाओन स्रमजल बिन्दु	TPMS (No. 170), NPMS
70	सहजें सुन्दरि बड़ि राही	TPMS (No. 77), RT (Page 113)
74	कुसुमे रचलि सेजा दीपँ बहल तेजा	NPMS (No 17)
76	धवल अम्बरें तनु झँपाओब	RT (Page 96)
77	जागए जामिक जन सञ्चर परिजन	TPMS (No. 98)
80	चानुर मरदन तोँहे वनमालि	Kirtananand (320)
83	कतए दमोदर देव वनमालि	NPMS (No. 14)
88	मोरा मन मनमथेँ राषलि गोए	TPMS (No. 10)[35]
95	गरज गगन धन दामिनि घोर	RT (Pages 116-17)
101	घरँ गुरुजन पुर परिजन जाग	TPMS (No. 88)
105	की सखि पओलहु सुतलि जगओलह	RPMS (Page 83), RT (Pages 54-5)
107	जसु मुख सेवक पुनिमिक चन्दा	TPMS (No. 161)
109	हमर पसार संसार सार रस	TPMS (No. 68)
118	कतए अरुन उदयाचल ऊगल	TPMS (No. 119)
126	उधसल केसपास लाजे गुपुत हास	TPMS (No. 84), NPMS (No. 176)
130	हरि हरि हरि परिहरि गेल	TPMS (No. 185)
135	माधव कठिन हृदय परवासी	TPMS (No. 207), NPMS (No. 165)
141	तोँहे परदेसँ परजोषित रसिया	NPMS (No. 25)
142	तोड़य गेलहुँ फूल	RT (Pages 91-2)

34 Only two lines are identical, thus both may be treated as separate songs.

35 Only four lines are identical, otherwise they stand as two independent songs.

A comparative view reveals certain distinguishing characteristics which cannot be discarded. In *BGS* we find some songs complete, while there are many which have less or more lines. In a few songs, we find lines in inverted order and some have been included in transmitted form. Variation in readings is a common feature. In most cases we get abrupt omission of concluding lines or couplets containigg the *bhanitā* or personal address of the poet.

This sort of variant readings and structural differences are rather perplexing to be interpreted. However, a working hypothesis may be construed into. Vidyāpati was a popular poet, who stirred people to memorise his songs. Additions and alterations were a natural corollary in the process, whether consciously or unconsciously, by those who recited the songs and by the scribes who copied them in MSS. As such, we have reasons to anticipate the descrepancies in the present MS owing very much to such manipulations. This assumption will have to be conceded to, in the case of other repositories as well. But the same cannot be attributed to the explicit omission of the concluding lines or couplets bearing *bhanitā*. We must bear in mind that such anthologies of songs were necessarily meant for musicians, who required a handbook of popular songs. When these songs were sung, concluding couplets were either left or imposed from memory. Our intention here is not to undervalue the utility of a *bhanitā* but as we have already gone through, it would, of course, be a mistake to suppose that the *bhanitā* was always successful in safeguarding the purity of the text[36]. Nevertheless, the compiler of the present MS seems to be conscious enough to realise the importance of the great name of Vidyāpati, particularly when a song is credited to him. That is why he has not failed to write '*bhanaī Vidyāpati........*' of the concluding couplet in some cases or to mention separately in other cases by way of a note as '*Vtdyāpateḥ*', thus assigning a song to the said poet. We find more or less the same practice in *NPMS* wherein concluding couplets have been discarded almost in all cases and '*bhanaī Vidyāpatītyādi*' has been inserted quite apart from the song.

As a matter of fact, the lyric impulse in Vidyāpati brought vitality into music. We have a historical evidence that a special line of singers was founded. Locana refers to in his *Rāgataraṅgiṇī*[37] that there had been

36 In this context see present writer's article '*Bhanai Vidyāpatītyādi*' published in 'Mithilā-Bharatī', Vol. I, Parts 1-2, Patna 1969.

37 Vide *RT*, p. 37.

an established tradition of Vidyāpati school of music which ultimately spread throughout Mithilā and Nepal. The songs were twisted and turned, shortened and interpolated, and thus underwent modifications in the process and became popular in their changed form and ultimately compiled accordingly. We can go to the extent of citing an example in this context. There is a song of Vidyāpati begining as 'लोचन धाए फेधाएल हरि नहि आएल रे'. This famous song comes to us from its only source, the *TPMS*[38]. For sheer representation of feelings and sentiments, this song is a marvellous achievement of the great poet. Now we find it also in *BGS* (Song No. 130), wherein, there is an extra couplet in the begining as under—

हरि हरि हरि परिहरि गेल विहिँ दुख मोहि देल रे ।
सरसिज दल जलसेक अनल सम सेओ भेल रे ।।

and thereafter from the third line onwards we get 'लोचन धाए फेदाएल...' etc. corresponding to those of *TPMS*, having slight variation in readings here and there. But the concluding couplet of *TPMS* containing the name of the poet has been substituted here, by an extra couplet as follows—

हिमकर छल सीतल से ओ भेल तिषतर रे ।
पिआ बिनु सबे विपरीत नीतेँ नितेँ जिव हर रे ।।

These extra lines, if they are additions at all, have embellished the song with an ornate style, rather shooting to the ear for rhythm and assonance. But the very tenderness of feelings has been hardened here by the conventionalities and the alliterations and other sound effects have transported the poem entirely to the realm of music. In fact, it has more verbal harmony than poetic beauty; more ingenuity than substance. The interpolation stands obvious and as such it is but natural to regard these lines as imaginative reconstruction rather than actual record; their only purpose was to create an impression of intensity and impress audience.

On all accounts, it is clear that in most cases the language of Vidyāpati underwent modifications in perhaps every conceivable manner. Still though, the MS of *BGS* has its worth and it stands more reliable particularly when the songs herein are compared with the identical songs received from Bengal sources. Just as in Nepal "so great was Vidyāpati's vogue in Bengal that he came to be regarded a natural-born Bengali poet, and there are no ancient or modern collections of Bengali Vaiṣṇava poetry in which he does not find the most honoured place."[39] The bulk

38 Vide song no. 185.

39 Vide Bengali literature (Oxford, 1948) by Dr. J. C. Ghose, p. 55.

of *Vaiṣṇava* songs of Bengal which came to be known as *brajbuli*, was the result of Vidyāpati's influence, of the imitation of his language by his Bengali followers. As Dr. Grierson has pointed out,[40] "Numbers of imitators sprang up, many of whom wrote in Bidyapati's name, so that it is now difficult to separate the genuine from the imitations, especially as the former have been altered in the course of ages to suit the Bengali idiom and meter." For example we may go through a few songs so far available from Bengal sources. In *Kīrttanānanda*, a collection of *Vaiṣṇava* lyrics made by Gaursunderdas, we find a song (No. 320) in the name of Vidyāpati. The song is being quoteed here—

चानुर मरदन तुहुँ वनमारि ।
सिरिस-कुसुम हम कमलिनि नारि ॥
दुति वड़ दारुन साधल वाद ।
करि करे सोपल मालति माल ॥
नयनक अंजन निरंजन भेल ।
मृगमद चन्दन घामे भिगि गेल ॥
विदगध माधव तोहे परनाम ।
अबला बलि दए न पूजह काम ॥
ए हरि ए हरि कर अवधान ।
आनि दिवस लागि राखह परान ॥
रसवति नागरि रस-मरिजाद ।
विद्यापति कह पूरब साध ॥

This song has been included by Mitra-Mazumdar in their vast collection of Vidyāpati's songs.[41] They have compiled it under the caption "Songs of Vidyāpati exclusively popular in Bengal and having no mention of patron kings. Certainly there was no doubt of its genuineness hereto unless otherwise contradictory materials were put forward. As we now find a song in *BGS* much similar to the above-quoted one, it is natural to be inquisitive regarding the original form of the poem drawn from Vidyāpati's pen. The song (No 80) as it occurs in *BGS* may be cited here—

चानुर मरदन तोँहे वनमालि ।
सिरिस कुसुम कोमल हमे नारि ॥
निरसि न करिअ अधर मधुपान ।
आनहु दिवस लाइ दिअ जिवदान ॥

40 Vide, Modern Literary History of Hindustan, p. 10.
41 Song No. 691.

दासी होएब मोञे लिखि लेह नाम ।
अबला बलि दए न पुरिअ काम ।।
मृगमद तिलक घामे बहि गेल ।
चान्द कलङ्क कञोन हरि लेल ।।
चुम्बने नयन निरञ्जन भेल ।
कुचयुग नखे खण्डित भए गेल ।।
कहल मानह दैव विरोध ।
पर खति न बुझह निअ अनुरोध ।।
—विद्यापते : ।।

There is no *bhanitā* in this song although the compiler has clearly attributed it to Vidyāpati by giving his note "Vidyāpateḥ" i. e. Vidyāpati's.

We can see that the two texts differ materially. While comparing the merits of both the versions, no justification can be attributed to the use of 'कमलिनी', as it is found in the former, instead of 'कोमल' the word-substitute in the latter, which reflects an appropriate meaning, alive and real, full of vitality and blossoming forth into concrete imagery. As a matter of fact the word 'कमलिनी' along with 'सिरिस-कुसुम', describing the tenderness of the damsel is just an accumulation of petty distinction with out a difference. In the same way, words like 'मृगमद तिलक' in the latter give a meaning than the 'मृगमद चन्दन' of the former. Again words like 'भिगि' and 'आनि' for 'भिजि' and 'आन' and the defective rhyming like 'वाद-माल', 'जाद-साध' used in the former betray the dignity of the sweet Maithilī tongue of the great poet. The Bengali influence is almost apparent. So far the latter is concerned, the specimen of language is a sufficient indication to its likeness to that of Vidyāpati. Needless to say, the Bengal text is rather a transmutation of the latter. The whole structure stands to be a *Brajbuli* recast, to suit the canons and conventions of the *Vaiṣṇava* cult of Bengal.

What is true in the case of one song, can be generalised as a whole. Instances are not uncommon of imitators and interpolators passing off their work, in the name of Vidyāpati by the simple device of inserting into their work a *bhanitā* bearing the poet's name. Dr. Sukumar sen has unreservedly pointed out,[42] how Bengali poets tried to keep their crippled compositions alive assigning them to Vidyāpati. Some of them have reproduced his Maithilī songs, rather with an unhesitating frankness and a whole-hearted delight through the medium of Brajbuli or Bengali, in limited or expanded manner.

42 Vide *Vidyāpatigoṣṭhī* (Hindi Edition), p. 74.

As already discussed the MS of *BGS* helps to a great extent, in determining the text of such songs of Vidyāpati as come to us from other sources alike. However its importance is all the greater as affording us a collection of 26 such songs, so far not known to the literary world. They may constitute a pleasant reading to the lovers of Vidyāpati's lyrics. Consequently they are being reproduced here :—

मालव

एत दिन अगे सखि हम छल भान ।
कओने परि विरहिन राष परान ॥
सेहे दुसह दुख विहि मोहि देला ।
पिआ बिनु बसल नगर सुन भेला ॥
कुलिस समान हृदय मोर साइ ।
पिअ विषलेखें विहरि नहि जाइ ॥
कत दिन अगे सखि विहिँ होएब मन्दा ।
जलधर जालें लुकाओब चन्दा ॥
हरि हरि कतएक हम छल साधे ।
जानल विधि वसँ नहि होएब वाधे ॥
भनइ विद्यापति न करह दन्दा ।
थिर नहि रहए दिवस भल मन्दा ॥

BGS, Song no. 1

राजविजय

नन्दन वन उपजल जनी ।
मदने बाँधि थला देल पानी ॥
फल फल भरेँ नउलि लता ।
पुरुष भमर ता अनुरता ॥
रूपक की कहव कहुए न जाइ ।
वड़ेओ चेतन भूल कन्हाइ ॥
काजर रेह रोमावलि देली ।
अनङ्ग जीनि सरीरी भेली ॥
भनइ विद्यापति........ ।

BGS, Song no. 14

कोडार

हासक चतुरिम मन सानन्द ।
उपमिअ वदन पुनिम के चन्द ॥
सुन सुन माधव से सखि मोरि ।
चाहए वाँहक छाहरि तोरि ॥

रूपक आगरि नागरि नारि ।
तोहहुँ त्रिभवन दुलभ मुरारि ।।
जत जत सूनल गुन अतिरेक ।
अनुभव बूझल सकल विवेक ।।
नयन तरङ्गे भएन उठ जीवि ।
मन कर लोचने छाड़िअ पीवि ।।
भनइ विद्यापति...... ।

BGS, Song no. 25

कोडार

विगलित वसन पयोधर आरति दिहु पानि ।
कामे कनक हर पूजल करँ अम्बुज आनि ।।
कतने जतने विहि साजला धनि रूप विसाला ।
सामर कुञ्चित कुन्तलहु कुसुमावलि काँती ।
जलद जीनि जनि ऊगला नखतावलि पाँती ।।
सहजहिँ आनन सुन्दरि लोचन चल जोरा ।
सरद सुधाकर देखिअ जनि चकित चकोरा ।।
विद्यापति कवि गाओल बूझए रसभन्ता ।
देवसिंह वर नागर हाँसिनि देवि कन्ता ।।

BGS, Song no. 27

बराड़ी

भोँहा काम कमान करे, लोचन तिष तीर ।
जषने कान कसि मारति रे, के सहत सरीर ।।
कओने करमे कलावति रे, के सिझल पयाग ।
सामर धमिल समारल रे, दए सीँदर रेह ।।
मेघहि सुरधनु ऊगल रे, की बिनु सरेँ जेह ।
एकहि लताँ तीनि फल रे, तीनिओ अमोल ।।
कोरि अछलि भेलि नारँगि रे, अबे सिरिफल जोर ।
भनइ विद्यापति......

BGS, Song no. 26

मालव

कहब पथिक पहु हमर बुझाए ।
कत जिव आसँ धरब अरुझाए ।।
कुपित कुसुमसर समय वसन्त ।
मलय पवन बह विरह दुरन्त ।।
मोएँ सुधि किछु न बुझल परजन्त ।
अछल भान निअँ आधिन कन्त ।।

आरतिँ राति गमाविअ जागि ।
तन्हि हम पेम पराभव लागि ।।
भनइ विद्यापति सुन वर नारि ।
पुरुष सुकृत वलेँ मिलत मुरारि ।।

BGS, Song no. 40

विभास

निविल नितम्व निवेसलि नीवी निकट भइए कत वेरि ।
अञ्चल चञ्चल दए कुच झापल दरसित तसु मुख हेरि ।।
साजनि अबे कि करब रस जानि ।
आसा अपनि निवेदि लजएलाहुँ विसरलि मनसिज वानि ।
कण्टक कपटेँ चरण हेरि कत बेरि भाव बुझाओल गोए ।।
असरस सओ जओ पेम बढ़ाबिअ कतए मनोरथ होए ।
कठिन कुलिस सन अथिक तन्हिक मन कहुषने न छाड़थि वामे ।
कि सेहे चतुर नहि हम नहि चिन्हथि की जिवंइतँ नहि कामे ।।
भनइ विद्यापति......... ।

BGS, Song no. 48

धनछी

मेँदुर मुँदिर बरिस जलधार ।
पाउस निसाँ निविल अँधकार ।।
नील निचोल पहिरि हमे लेल ।
मने अनुमाने चरण पथँ देल ।।
कए साहस सए अवसर पाए ।
सून संकेत तुलएलाहुँ आए ।।
तोके कि कहब कान्हु हमे अगेँयान ।
छइलक वचने कएल परमान ।।
आवे कि कहब अवसर बहि गेल ।
अपन निरुपन अपनहि देल ।।
मोहि परबोधलह जत जत भाषि ।
तोहरे हृदय सबहिँ अछ साषि ।।
भनइ विद्यापति तषनुक भास ।
जे निरबाहिअ ताँ दिअ आस ।।

BGS, Song no. 59

नाट

हरि हरि मधुर बाट के आस ।
कत दिन लोचन पड़त उपास ।।

हमर सपथ दए पुछिहह तन्ही ।
जिवइतेँ दरसन होएत की नही ।।
लागु दुराशा चितँ अति खेद ।
होअओ कि जाओ पड़ओ परिछेद ।।
पुरत की मन नहि संसय पाए ।
कण्ठहि डोरा जीव खेलाए ।।*
भनइ विद्यापति...... ।

BGS, Song no. 60

* In tbe MS entitled 'Rāga Bhajan Saṁgraha' the above text appears as under :—

पहाड़िया

हेरि हेरि मधुर बाट के आस । कत दिन लोचन परत उपास ।।
हमर शपथ दय पुचिहह तन्ही । जिवइते दरशन होएत की नही ।।
पुरत की नहि मन संसए पाए । कंठहि डोला जिव खेलाए ।।
लागु दुराशा चित अति खेद । होअओ की जाओ परओ परिछेद ।।
भनथि विद्यापति सुन वरनारि । धैरज कए रह मिलत मुरारि ।।

—Rāga Bhajan Saṁgrah, Song No 4

मालव

बिषिनि देखलि तुअ राही ।
तोहे बिसरलि संसए पड़लि हृदय कहति काही ।।
देहरि बेसलि पथ निहारए तुअ दरसन आसेँ ।
करतल गत आनने रोअए उठए तेजि निसासे ।।
धरनि धरिए उठए चाहए मुरुछि खसए ठाम ।
पेम महारसेँ मातलि वाला सुमरि तोहरि नाम ।।
पिअ वियोगिनि ओ जे अभागिनि करति की परकार ।
विरहेँ दगधि तथिहुँ दारुण विषम सर पहार ।।
भनइ विद्यापति ..... ।।

BGS, Song No. 62

राजविजय

बुझि हल माधव तुअ अनुबन्ध ।
प्रथम मधुर परिनामक धन्ध ।।
अपनी आइति न बुझह आन ।
वचन सुधारस हृदय पसान ।।
तोँहे हरि कपटी न बुझह अन्त ।
वचनहु भल न कएल परजन्त ।।

तोहर दूष न नहि समय सोभाव ।
मधुकर मालति निरसि नड़ाव ।।
भनइ विद्यापति सुन वरनारि ।
कपटी पेम दिवस दुइ चारि ।।

BGS, Song No. 63

धनाश्री

दोला तर नवइते ससि षसि परु
बाघछालँ गेल छिड़िम्राइ ।
तेहि म्रमिम्र रसे मृगरिपु जिवि उठु
भागेँ मोए म्रएलाहु पड़ाइ ।।
दोसर विधि पड़िचाँ चढ़ि बैसलाहे
जषने दिगम्बर म्राइ रे ।
लालक लेल गौरि नहि म्राबए
सखि सबे गेलि पड़ाइ ।
माइ हे मारब भए नहि जएबे
जहाँ बस उमत जमाइ ।।
पएर धोम्रए षने दूध पिउल फणि
हर लागल तसु चोरी ।
सबे सबतहु करताल वजावए
मधुर हासँ हँस गोरी ।।
सासुहि शङ्कर वदन उगारल,
म्राँचर छान्दल ग्रिमपासे ।
देखि गिरि भाने भोगि कुच चढ़लाह
म्राम्रोर कि कहव उपहासे ।।
गोरि सखी मिलि इस सीर घरि
नयन म्राँजल मन मोहेँ ।
एक हाथ नयनानल डाढ़ल
दोसर गिड़ल गङ्गा गोहे ।।
भनइ विद्यापति सुनह मन्दाइनि
म्रो वर सहजक भोरा ।
गोरि सहित हर देथु म्रभयवर
पुरथु मनोरथ तोरा ।।

BGS, Song No. 66

बरड़ी

कञोने वर आनल तपसिआ।
गौरि मुगुधि भेलि देखि रँगरसिया ।।
नयन अनल काजर कहाँ लाओव।
जटा गाँग गोह कैसे कए चुँवाओव ।।
भुत बरिआती कतए जेमाओब।
पाँच वदन महुअक कहा पाओब ।।
पानि पिनाक मुसरेँ सरेँ गावए।
बाघछाल ओढ़न किछु न सोहावए ।।
भनइ विद्यापति ओ वरदायक।
देथु अभयवर ओ युगनायक ।।

BGS, Song no. 67

कोडार

आसेँ सुमुखि चलि अइली।
सून संकेत हेरि पलटल गेली ।।
चल चल चपल कन्हाइ।
आबे तुअ सपतहुँ के पतिआइ ।।
यदि तोँह नहि अवकासे।
पर रमनी कके दिअ विसवासे ।।
जागि जोवन गेल सूती।
तेँ कारने हमे भेलिहु दूती ।।
विद्यापति......... ।।

BGS, Song no. 72

ललित

बीकेँ अइलिहुँ ई भेल भोर।
की षति जञो न बिकएले घोर ।।
पलटि जाएब घर न होएब पार।
हमेँ कुलबहु उपसञोब पसार ।।
हठ तेज माधव कर मोहि पार।
सब तर बड़ बथु पर उपकार ।।
कौतुकेँ पिआए परिहउलाहुँ हार।
रञ्जल पीन पयोधर भार ।।
छुइ जनु हलह जीवेँ जञो काज।
कामातुर काँ नहि भय लाज ।।

आइति उचित करिअ उपकार।
थिर नहि रहए अथिर अधिकार॥
भनइ विद्यापति ई रस जान।
नृप सिवसिंह लखिमा देइ रमान॥

BGS, Song no. 79

मालव

तुअ पथ हेरि हेरि निंदहु न सोअइ।
अवनत आनन घनि कत रोअइ॥
फुजलेओ चिकुर उलँरि उरँ परइ।
जनि कनकाचल चामर ढरइ॥
बेरा एक अबे कान्हु तोरि राहि जिबइ।
जञो तुअ रूप नयन भरि पिबइ॥
कत परबोधिअ नहि पतिआइ।
जत तन्हि समदल कहहि न जाइ॥
अबे कान्हू काठ कठिन तुअ हृदया।
घनि तोहें रतलि तोँहहि बड़ निदया॥
भनइ विद्यापति ई रस जान।
नृप सिवसिंह लखिमा देइ रमान॥

BGS, Song no. 82

नाट

वाम नयन वर रे मन हरए हमरा।
विमल कमल दलें रे जनि भमए भमरा॥
मिता हे! राधा दरसन भेला।
भल न देखओ महितल चाँद उगला॥
पीन पयोधर रे सुखें सहजक गोरा।
कामे आँओघ करु रे जनु कनक कटोरा॥
लोचन चञ्चल रे बेवि खञ्जन भेरी।
भनइ विद्यापति रे राधा कान्हक केली॥*

BGS, Song no. 82

*In the MS entitled 'Nānā Rāga Gītam' the above text appears as under :—

राग नाट

वाम नयान बर हे, मन फलय हमार॥
विमल कमल दल हे, जनि भमय भमरा।
मित्रे हे राधा दरशन भेला,
भल न देखल महि थल चाँद उगला॥ध्रु॥

पिन पयोधर हे, सुख सहजक गोरा ।।
कामे अवध करु हे, जनि कनथ कचोरा ।।
देवि नयान वर हे, देवि मानस मेरि ।।
भनइ विद्यापति हे, राधा कान्हक केरि ।।

विभास

अनतए मानस अनतए काने ।
आन किछ पुछओ उत्तर देहे आने ।।
हास न वदन नयन दुहु सूने ।
गँड जुग पाड़र कओनक पूने ।।
कह कह सुन्दरि कहह सरूपे ।
आज अनाइस कैसे तोर रूपे ।।
दूबरि होसि हेतु नहि कहसी ।
सकल पराने सकल दुख सहसी ।।

BGS, Song no. 90

बरड़ी

दूर सओ सुनिअ दामोदर नामे ।
केओ बोल दाहिन केओ बोल वामे ।।
आज अकामिक दुइ दिठि मेरा ।
हेरितहिँ हृदय हरिए लइ गेला ।।
कि पुछल अगे सखि कि कहब आने ।
भले जानल तोँहे देखल मए कान्हे ।।
अधराहुँ लोचने न हेरल लाजेँ ।
कत परमाद पड़त बिनु काजे ।।
[विद्यापतेर्द्वं]*

BGS, Song no. 91

कोडार

कहाँ सओ कहए तुलइलिहुँ आए ।
डिठि अनुबन्ध दैवेँ देल लाए ।।
अपरुब रूप नयन भरि पीबि ।
विरहिनि भए मोहि की फल जीवि ।।
वदन विरोधे सुधाकर मार ।
अनिलओ करए अनल वेवहार ।।
सहजहिँ दसमि दसा मोहि आज ।
अपजस लए तोह की अछ काज ।।

*Both Song nos. 90 & 91 belong to Vidyāpati.

सुकवि विद्यापति ई रस भान ।
आरति राषिअ परक परान ॥

BGS, Song no. 94

ललित

चरणायुध धुनि सुनि जनु होए ।
श्रवण मुदए छलँ करतल गोए ॥
अरुण किरण डरे मुदए गवाष ।
षने षने बाढ़ अधिक अलिलाष ॥
सरसिज सौरभ मने अनुमान ।
मृगमदे करए तिलक निरमान ॥
कैतवँ करए सकल समधान ।
रमणि जोगाव रसिक जनु जान ॥
भनइ विद्यापति............ ।

BGS, Song no. 96

नाट

रामा देह पेम रस चित लगाई ।
घनहन वसन करह काञी ॥
सपुन पुनिम ससि तुअ मुख काँति ।
कोपँ जनु हेरह जनु कुटिल भाँति ॥
चष इषु काजर विषे माषि ।
काञि मारह हो मरम लषि ॥
तीष कटाष सर सँपु (र) न ।
भोहँ धनुष अञ्जन गुन ॥
व्याध मदन मृग मोर मन ।
देहे सरण जौवन वन ॥
—विद्यापते : ।

BGS, Song no. 100

मालव

हेमलता हिमकर उगि गेल ।
दुहु दिसँ गुरु सुके सेवा लेल ॥
देखलि रमनि पुरुब पुने आज ।
रतिरस आँकुर पेलए लाज ॥
बँधलओ राहु करए कत लोभ ।
ताहि उपरँ तारागन सोभ ॥

हँसलि सुमुखि किछु भाव बुझाए ।
जनि नव दलँ हे कुसुम छिड़िआए ॥
भावक भरमल भमरा बूल ।
कामक चातुरँ के नहि भूल ॥
भनइ विद्यापति……… ।

BGS, Song no. 109

मालव

जषने अएलाह कान्ह समाजेँ ।
कएल मए वदन आँओध लाजेँ ॥
हसि सुनओलन्हि रभसेँ वानी ।
राषलि मूँदि मए श्रवण पानी ॥
कत मए साजनि करब मान ।
आँरतिँ पाव पराभव कान्ह ॥
मउन जतन कएल जतँ ।
कौसलेँ वालभुँ छिकल तते ॥
तषने संसयँ पड़ परान ।
कुण्डल फेरि परीहल कान ॥
भनई विद्यापति आन न जान ।
गुपुत कथा बुझ सयान ॥

BGS, Song no. 111

ललित

जामिनि बहलि सुनिअ पिक राव ।
अलि धनि सुनि मोहि किछु न सोहाब ॥
अरुणे उसारल तिमिर पसार ।
दुरजने जानि पाओब अभिसार ॥
जएवाँ देहे मोहि हे जदुराए ।
लोभेँ अधिकँ परतष भए जाए ॥
चेतन भए अकछिअ भल मन्द ।
पओला जस न बढ़ाविअ दन्द ॥
आगु निहारि खेलए पसवार ।
सरवस पैति करए वेवहार ॥
भनइ विद्यापति ई रस जान ।
राए सिवसिंह लखिमा देइ रमान ॥

BGS, Song no. 128

मालव

सुन्दरि जञो तोहे पिसुनक भीति ।
अपन अहित हित प्रथमहि बुझिअ न करिअ परसओ रीति ।।
एक जिव एक तनु विभिन करह जनु जइओ गरुवि गरु लाजे ।
जुग दस जपिअ तेंअओ नहि पाइअ सुवदनि सुपहु समाजे ।।
पहिलेहि आस-पास अरुभओलह आबे किए करह उदासे ।
कि हरि हीन कलाउ एके बुझलह की तोहे विरति विलासे ।।
अथिर जौवन धन थिर नहि जीवन थिर अपजस थिर लाजे ।
यदि परिणाम ऐसनि धनि होएब एत कइए की काजे ।।
भनइ विद्यापति.......... ।

BGS, Song no. 129

We cannot claim the purity of language of these songs in the circumstances narrated earlier, more so, when we see two songs of the series finding their places in other anthologies having diffirent readings. Even then, they are more striking for their simple and subdued style. Except two songs, which are in praise of Śiva, all others represent amorous feeling, may be said to be connected with the sports of Rādhā and Kṛṣṇa. These songs "are marked almost always, by freshness and directness of appeal to our sense of the beautiful."[43] They bear a rich poetic sensibility, a passionate intensity of feeling and a profound understanding of enduring human values.

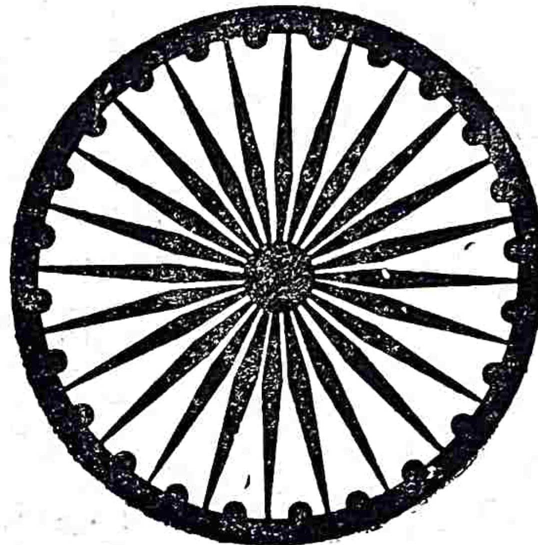
43 Vide A History of Maithili Literature, Vol. I, p. 155.

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CHIEF EDITOR

Dr. S. V. Sohoni, M.A., I.C.S., Vidyāvācaspati



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